NOVEMBER 1939

APOLLO

the Magazine of the Arts for

Connoisseurs and Collectors

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APOLLO

NOVEMBER, 1939

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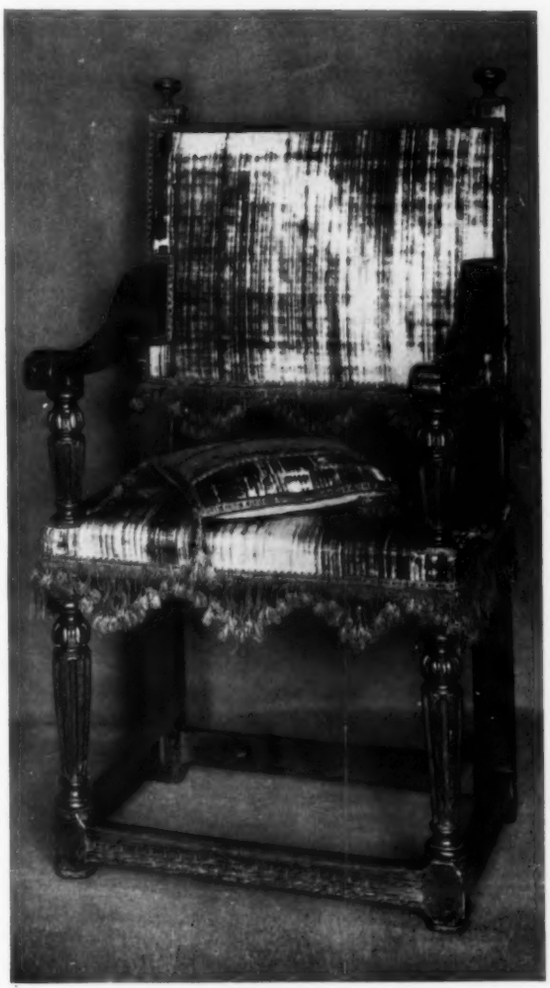
VISIT TO THE ANTIQUE GALLERIES

AMONG the minor vexations for which Europe's cataclysm is responsible is the frustration of our hopes of making the annual pilgrimage to Grosvenor House to see the collection of treasures which are annually got together by the British Antique Dealers; and now, whether the pilgrim is a collector well able to buy what he most admires or a seeker of the handicraft of a named or unnamed craftsman long since dead, for the furnishing of his home, because of the abandonment of the Fair both will have to search the Galleries for their needs and pleasure of hopeful possession of some beautiful object. If the Galleries did not wholly join the exodus from London, prompted by those who have our safety to consider, they were at least impelled by the sense of possessing irreplaceable treasures to remove their choicest pieces from the risk of damage to places or branch galleries in less danger; galleries with less vulnerable business places had and have their anxious moments, and have taken appropriate measures to preserve their valuable stocks. The gallantry of our intrepid airmen and those with exacting duties continuously at their posts to detect, to arouse, or to attack, have restored to many the idea that this island may yet be immune from air invasion. May the belief prove sound! Or it may be fatalistic reasons that have led to a modest resumption of business. Whichever is the influencing motive, it is true to say that confidence has returned and business is being carried on, with many bargains awaiting the collector and the home furnisher, and for that reason our American readers may well envy the opportunities to be had in this country.

For many reasons there is just a shade of hesitancy before visiting the shops and galleries. Some of us still carry our gas-masks with a possibly declining self-consciousness, but nevertheless with a latent wish that it could be left at home, and just that feeling, coupled with the knowledge that we are not quite certain if and when our trains run or whether our particular underground station will be open, discourages a visit to the shops and galleries.

The APOLLO Magazine intends to use a number of its pages for the reports of its representative, who will visit antique dealers, seek bargains and treasures, and make them known to readers, which should serve a useful purpose to vendor and purchaser alike, under present circumstances, when the majority of people in some form or another are carrying on their war-time duties. The representative will take the various forms of collecting in turn, commencing with furniture, the largest section, and following in subsequent issues with silver, china (English and Oriental) and the various other antiques. Prints will receive their share of attention; pictures are already continuously before our readers. Books will also receive attention, particularly those dealing with travel and historical works, for which there has been an increasing demand.

For some considerable time, even before September 1938, the antique trade has suffered with the rest in the business retrogression. Distant, geographically, as are the United States of America from the centre of the world's dissensions, the collectors of that rich country, for one reason or another, have not shown any great desire to purchase during the last two or three years, and, in fact, the Hearst Collection, or a portion of it, was sent to this country to be sold, and the prices obtained for some years now have been at a very low level. Here and there some coveted picture, piece of silver, tapestry or famous suite of furniture has fetched an enormous figure in the auction rooms, but as a general rule dealers have



JAMES I OAK ARMCHAIR, first quarter XVIIth century, the covering in contemporary crimson velvet
To be seen at S. W. Wolsey's Galleries, 71 Buckingham Gate, S.W.1

XUM

SHERATON SIDEBOARD with crossbanded top and fine curl fronts, 4 ft. 6 in.
To be seen at R. F. Lock's Galleries, 83 Petty France, S.W.1

WILLIAM AND MARY GATELEG TABLE with fold-over top, inlaid in marquetry in walnut on a sycamore ground, *circa* 1690
To be seen at Mallett and Son's Galleries, 40 New Bond Street, W.1

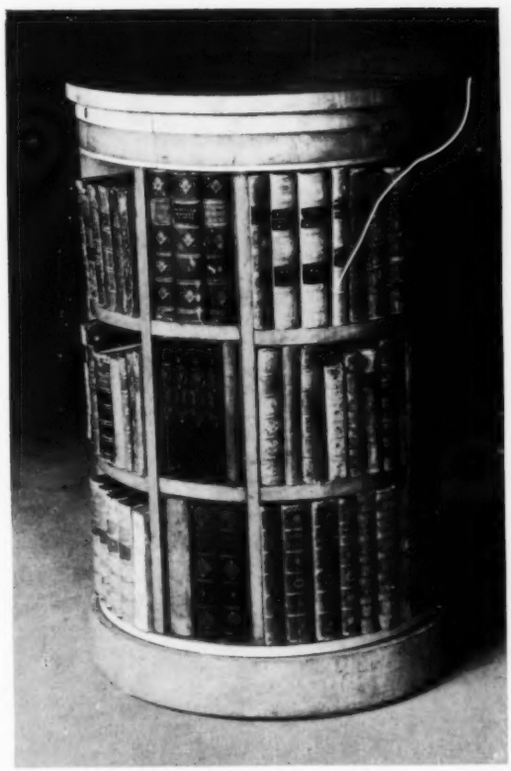
had to absorb a great deal of what has come on the market, including, in addition, an immense number of books and prints. It is therefore possible for those wanting to buy, to obtain genuine pieces made by the great craftsmen of the XVIIth, XVIIIth and XIXth centuries at prices which will probably not recur again. Dealers are facing the position boldly and are reducing their profits to a minimum in order to retain movement in the markets, and it is interesting to recall that the British Antique Dealers' Association, amongst its objects, expects and relies upon its members guaranteeing the

ONE OF A PAIR OF GILT CONVEX MIRRORS
To be seen at R. F. Lock's Galleries, 88 Petty France, S.W.1

ONE OF A PAIR OF HEPPLEWHITE SIDE TABLES IN SATINWOOD, *circa* 1795, from Fulham Palace
To be seen at Blairman's Galleries, 28 New Bond Street, W.1

TWO OF A SET OF FOUR MAHOGANY HALL CHAIRS
with interesting Devon Arms on the backs
To be seen at Bruford's Galleries, 241 High Street, Exeter

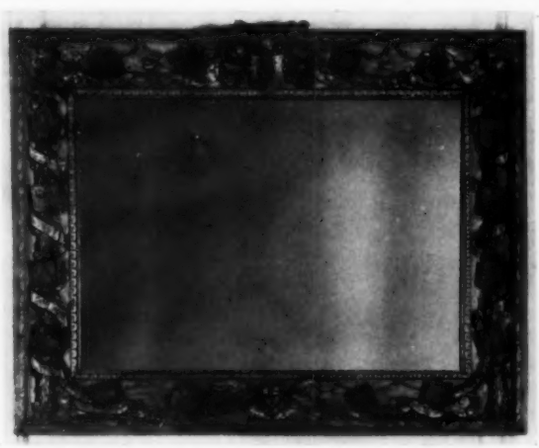
antiquity of what they sell and of the period they describe it as. Those who are interested in antiques know of the everlasting and increasing pleasure that is given by the ownership of a period piece of furniture, silver, glass, or pottery, and to those who may be interested in any of the many weddings taking place it is well to remember



EARLY XIXth CENTURY SATINWOOD REVOLVING BOOKCASE, height 35½ inches
To be seen at Williamson and Sons' Galleries, 44 High Street, Guildford

that no gift can be so acceptable as a piece of old furniture, a silver service, a delicate cake basket, a Pembroke table, or Charles II stool or a lovely old china tea or dinner

MAHOGANY TRAY TOP TABLE, late George I
To be seen at Bruford's Galleries, 241 High Street, Exeter



ONE OF A PAIR OF CARVED LIME TREE FRAMES
with shields and ribbons in heraldic colours, XVIIth century
To be seen at Keeble's Galleries, 34 Grosvenor Street, W.1

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TRIDARN OR 3-TIER COURT CUPBOARD, *circa* 1600
from Kentwell Hall, Yorks
To be seen at Keeble's Galleries, 34 Grosvenor Street, W.1

service, any of which can be purchased at the present time at much the same price as its modern counterpart, and whatever the selection may ultimately be the fortunate recipients will find an ever-increasing pleasure in its possession.

QUEEN ANNE WALNUT KNEEHOLE PEDESTAL TABLE
To be seen at Hampton's Galleries, Pall Mall East, W.1

JAMES II ARMCHAIR, covered in needlework with Jacobean influence
To be seen at Botibol's Galleries, Hanway Street, Oxford Street, W.1

The James I oak armchair, belonging to Mr. Wolsey, of 71 Buckingham Gate, the well-known dealer and expert of Early English furniture, was formerly the property of the Rt. Hon. Maurice Herbert Towneley, Third Lord O'Hagan, Ickworth Lodge, Bury St. Edmunds. The oak is in its natural patinated colour, so sought after by collectors, the rails moulded and decorated

TWO OF A SET OF TEN HEPPLEWHITE MAHOGANY CHAIRS
To be seen at Gill and Reigate Galleries, George Street, Hanover Square, W.1

HEPPLEWHITE MAHOGANY CARD TABLE, with concertina action
To be seen at Gill and Reigate Galleries, George Street, Hanover Square, W.1

with tooling, the supports finely and delicately carved, the covering being of contemporary crimson velvet silk and bullion fringes. This is typical of what one expects to find in Mr. Wolsey's Galleries. Mr. R. F. Lock's showrooms, at 88 Petty France, close to Mr. Wolsey, are quite a centre of antique dealers; two pieces from his stock are illustrated, a Sheraton serpentine sideboard, cross-banded top front and fine curl fronts, and one of a pair of gilt carved convex mirrors with carved eagle foliage and surrounds. Bond Street at present cannot boast many antique furniture Galleries, but Messrs. Mallett and Messrs. Blairman are too well known to require giving their numbers. The William and Mary table has a fold-over top inlaid with foliage marquetry in walnut on a sycamore ground, about 1690, a fine example of what Messrs. Mallett carry; then the Hepplewhite side table, one of a pair at Blairman's in satinwood, dated 1795, comes from Fulham Palace, a classically decorated piece, and from the same source there is a fine pillar dining table, extending to 25 feet if required. That fine old House at Exeter and Eastbourne, Messrs. Bruford, established 1721, are showing chairs and a little Queen Anne table. The chairs are wonderfully interesting, bearing as they do at the backs the crests of the Drake, Fuller and Elliot families, the Drake being that of the descendants of the great Sir Francis—a ship under sail, with the words Auxilio Divino. The little tray-top table has pretty cabriole legs. The Williamson Galleries of Guildford, though not founded quite as early as the Bruford's, but in 1760, show an early XIXth century revolving book-case, in satinwood. Messrs. Keeble, now occupying a fine mansion in Grosvenor Street, to which they had to migrate from their historical premises in Carlisle Street, Soho, include in their stock the carved oak Tridarn in three tiers, *circa* 1600, from Kentwell Hall, Yorks; but really more interesting, though perhaps not so intrinsically valuable, a pair of finely carved lime tree frames, late XVIIth century. The shields and ribbons are in heraldic colours, it is believed of Italian families. Mr. Botibol is always finding something unusual, and the James II armchair is no exception, covered in needlework with Jacobean influence on a light ground in most brilliant colours, and with the dates of the work on the arms, 1728–1734. The sides are also worked. Messrs. Hampton,

A VERY FINE CHIPPENDALE MAHOGANY CABINET, the panelled doors enclosing numerous small drawers, 5 ft. 7 in. high
To be seen at Frank Partridge and Sons' Galleries, 26 King Street, St. James's, S.W.1

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A PAIR OF MAHOGANY CHIPPENDALE CANDLESTANDS 4 ft. high, in original condition. A SHERATON MAHOGANY CABINET with pierced fretwork top and fitted with writing slide. 5 ft. 8 in. high, 2 ft. 1 in. wide, 1 ft. 2 in. deep
To be seen at Leonard Partridge's Galleries, 1c King Street, St. James's Square, S.W.1

of Pall Mall East, who cater for the moderate individual who wants the genuine piece and gets it from here, shows a Queen Anne kneehole pedestal desk, a perfect example of the period. Messrs. Gill and Reigate of George Street, Hanover Square, have a fine stock at the moment, and here are two examples of the same two Hepplewhite chairs of a set of 12, and a delicately shaped mahogany card table with concertina action.

The Partridge Family hold sway in King Street, St. James's, Messrs. Frank Partridge at No. 26 carrying one of the finest collections of English furniture, tapestries, and Oriental china in the world, having, as is well known, also large Galleries in New York. The Chippendale mahogany cabinet illustrated is a simple example of what you expect to find, having panelled doors enclosing numerous small drawers, and the following deserve mention: a Chippendale mahogany centre table, with finely figured flush top, having a margin all round of mellowed cross-grained satinwood; the frieze is pierced on all four sides and is supported on four straight fretted angle legs with fretted brackets in corners; a Chippendale mahogany serpentine fronted commode of four drawers, fitted with original ormolu handles, the moulded base having four boldly shaped and moulded feet; a William and Mary seaweed marquetry in the form of a chest of two short and three long drawers; the top front and ends are veneered with walnut. It stands on four bracket feet, and is 38 inches in length. Mr. Leonard Partridge, of No. 1c, has at present in his collection a Sheraton mahogany cabinet, very pretty, with a fitted writing slide and very handsome pair of 4-ft. Chippendale

PEMBROKE TABLE in lovely faded mahogany with tulip cross-banded edges
To be seen at Rice and Christy's Galleries, 93 Wigmore Street, W.1

MAHOGANY XVIIIth CENTURY CARD TABLE, with concertina movement, in rich dark colour
To be seen at Rice and Christy's Galleries, 93 Wigmore Street, W.1

BOLDLY SHAPED MAHOGANY CHEST OF DRAWERS in its original condition, including the handles
To be seen at Phillips' Galleries, The Manor House, Hitchin

candlestands, formerly the property of Florence Nightingale, from whose family they were acquired by Mr. Partridge.

A LOPER TABLE IN OAK, ENGLISH XVIIITH CENTURY
To be seen at Liberty's Antique Galleries, Regent Street, W.1

Rice and Christy, of Wigmore Street, those clever dealers who are always finding something out of the common and good, and which therefore necessitates a continuous pilgrimage to near Hertford Square (resulting, it is hoped, in the Wallace Collection being remembered, though not at the moment) have some beautiful tables, a Pembroke one with serpentine lines, most unusual, with tulip wood cross-banded edges, and a fine XVIIIth century serpentine card table with concertina movement.

Phillips, of Hitchin, who have kept up the character of their founder, one of the men who fostered the increased wish to furnish in old pieces at the end of the last century, shows a nice boldly shaped mahogany chest of drawers in its original condition, including the handles. Another house which also was one of the pioneers of the early antique days, Messrs. Liberty, illustrates an interesting Loper table, which I trust every reader understands.

M. Harris and Son, a name world renowned, are carrying on from the W.C. district, having temporarily closed their St. James's Street branch. Mr. Moss Harris, we are glad to say, continues to devote his life to antiques. It is difficult to particularize on any antiques from the hundreds of collectors' pieces at 44–52 New Oxford Street, but mention might be made of a beautiful Hepplewhite mahogany suite consisting of a settee and two elbow chairs with shaped backs and moulded borders; also a Sheraton mahogany inlaid commode of four drawers, serpentine-shaped. The secretaire which is illustrated is a lovely little piece of harewood and satinwood inlaid, with a fall front on a low table stand.

Messrs. H. M. Lee and Sons have decided to move their

SHERATON SATINWOOD CYLINDER BUREAU, 3 ft. wide
To be seen at Greenwood's, 24 Stonegate, York

A SMALL SIZE SIX LEAF EARLY XVIIIth CENTURY CHINESE LACQUER SCREEN decorated in brilliant colours with English handles and hinges
To be seen at H. M. Lee and Sons' Galleries, Ripley, Surrey

A SHERATON HAREWOOD AND SATINWOOD INLAID UPRIGHT SECRETAIRE with fall front, on low table stand
To be seen at M. Harris and Sons' Galleries, 44–52 New Oxford Street, W.C.1

valuable stock to a fine old mansion, Ryde House, Ripley, Surrey, where Mr. Wolsey has also opened a country branch, their Kingston-on-Thames Galleries being closed for the present. The Chinese lacquer screen of six leaves, but of small size, illustrated, is early XVIIIth-century and in brilliant colours on a ground simulating coromandel wood; the hinges and side handles of the screen are of English workmanship of the same period and are finely chased and gilded. The chair also illustrated is one of a set of six fine Chippendale singles in the Chinese taste, the seats and backs being covered in fine old floral needlework in brilliant colours on a blue ground.

Messrs. Greenwood and Sons, so well known to those travelling north through York and Harrogate, are showing, as always, an interesting stock of early pieces. The Sheraton bureau is an untouched one with concave doors below. It was in the same family for eighty years, and its satinwood colours show the pride taken in its possession by the owners of the piece. It has a top portion, with cupboards movable, which is not shown.

ONE OF A SET OF SIX CHIPPENDALE MAHOGANY SINGLE CHAIRS, the seats and backs covered in original fine stitch floral needlework, brilliant colours on a blue ground
To be seen at H. M. Lee and Sons' Galleries, Ripley, Surrey

HOW TO APPRECIATE ART

I. A GENERAL APPROACH

BY HERBERT FURST

APPLES AND PEARS — By COURBET

THE appreciation of works of art has three pre-requisites: the possession of sight; the willingness to see; and the capacity to remember what one has seen. All the rest happens of its own accord in that exceedingly strange and mysterious laboratory of thought which we call our mind; mysterious because the thoughts most worth having come and go at the bidding of a power over which we have no control.

A memory, retentive as regards visual impressions, is perhaps the rarest of the three pre-requisites, but without it taste can develop no preferences, can never say: "This pleases me more; I like this less." Without this memory, this ability rather to compare one visual impression with another one in one's mind, the eye would hardly distinguish between nature and art, between things that have been created by forces of nature and those that owe their making to the hand of man.

Nor is such a statement unwarranted; small children and primitive peoples hardly make a difference between nature and art, are as much frightened by a drawing of a bogy man or a ju-ju as they would be if such creatures were real. Indeed, the history of art abounds with anecdotes of artists calculated to prove that artists are great in the measure in which they make it difficult to distinguish art from nature.

Though taste cannot be trained, sight can be; in other words, the mind can be induced to *focus*. A man used to the microscope can so train his eyes that the one sees nothing what time the other can search out that for which it is looking. Whilst, however, the scientist has first to be taught to think, the eyes of the lover of art are first attracted by feeling. Hence the willingness to see is really a willingness to feel, and not to shut out feeling by pre-conceived, by *taught*, notions.

However, a mind equipped only with sight and with the willingness to feel would react only to impressions whilst they lasted, and so would be incapable of enjoyment as soon as they had passed. It would have nothing "to take away." It is the retentive memory which enables one to compare what one sees with what one has seen; to prefer and to reject; it is this memory which entertains one's mind even when one's eyes are closed.

If one accepts the three pre-requisites as the *conditiones sine quæ non*, what is the next most important thing, important to those who wish to appreciate works of art? Something entirely simple, namely, the conviction that art, whatever else it may be, is *not* nature, and therefore that what is true and good in art is not necessarily true and good in nature; or vice versa, what is good in

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DEMOSTHENES (POLYEUKOS?) *Vatican*

nature, though necessarily by that token true, is not necessarily good in art.

How obvious, how simple, yet how often is not this simple truth overlooked, nay, actually rejected.

If that be the case with Truth and Goodness, the doctrine of Beauty has made confusion even worse confounded, for is there not a *beauté du diable* and have not artists of many generations attempted to improve upon the beauties of nature?

There is the Truth, there is the Goodness, there is the Beauty of Art, but their relation to nature is not the simple one of counterfeit.

The will to see means not only the will to look at, but also to look into and, as it were, *through* the object, so that the mind may realize what lies behind.

A German philosopher, Hegel, has said that "Beauty is the shining of the Idea through matter." Confining ourselves strictly to the Beauty of art and, unlike this philosopher, not including also the Beauty of nature, we would rather say that Beauty is the shining of human ideas through art. In other words, the task of the artist is to make his object shine with the splendour of *his* idea. Where there is no idea such splendour as there may be is a sham and a delusion; where the art is poor there is no splendour and the idea cannot therefore shine. But whether the beauty of art, as that of nature, be a manifestation of God or of the Devil or of an ultimate Reality is irrelevant.

All that matters is the presence of an idea relative to the artist and the splendour relative to his art. Whatever the work of art, whatever its kind or purpose, there is only one valid criterion: it must be to the point; it must serve its purpose—purposefully; it must be *there*, and not thereabouts.

For the artist—the maker—the only problem is how to get it *there;* for the spectator there is no problem for thought unless the object is not made for any purposes of his own. Whether it be the carved wooden pillow of the negro, or the landscape painted for a Chinese Emperor, or the Queen Anne teapot of a Queen Anne hostess, there is no problem; though there is connoisseurship so far as the Chinese painting is concerned, for such paintings were made for connoisseurs by connoisseurs, and thus are plain sailing—even as the most abstruse calculation is plain sailing for the mathematician who knows the science.

It is quite another matter with an antique. In that case it becomes a matter of focus; and of such foci there are two: the unaided natural one of vision and the scientifically reinforced one, depending on "spectacles," such as the microscope, the camera, the X-ray, on book study, and other aids of science. The two are not even necessarily connected, for there are minds so near-sighted that they can grasp nothing through natural vision, and for several centuries now such minds have belonged to the majority of art-lovers. They have trained their minds with the aid of books and lecturers; they have hardly trained their eyes, and hence have raised up veils of prejudice, which make them blind to any art not mentioned in their text-books. It is this attitude, this reliance on words rather than on eyes, that prejudices the enjoyment of art in its milliard manifestations, and it is therefore this prejudice that the beginner in aesthetic appreciation must unlearn.

Seeing—having sight—is naturally the first prerequisite in the visual arts; but it does not stop there. Except for certain mechanical variations, every human eye is identical with every other; we all see alike. What we perceive, however, depends on what happens in our brain when a "sight", a "view," reaches it. Few people have the wish, even if they have the ability, to see anything anywhere that does not concern them immediately and practically. The shopman sees not a man or a woman, but a likely or an unlikely customer; the girl sees in the man a likely or unlikely lover; a farmer in a pig its market value; the missionary in "vile bodies" souls that need saving; the lawyer clients; the doctor patients; the artist, neither men, nor houses nor trees nor clouds, but problems; just as the art expert sees stylistic, the dealer saleroom, values.

In other words, we all tend to use our eyes only for purposes that promise to yield us not pleasure, enlightenment, entertainment, but some kind of personal benefit.

Before we can proceed to the true enjoyment of works of art we must put away and lock the door on self-interest. That is the meaning of willingness to see, a readiness to use one's eyes to look at, into, and as it were, *through* objects though they may have no immediate bearing on our likes or dislikes, our personal desires or interests.

However willing one may be to accustom one's eyes to this kind of looking and seeing, it is obvious that without a retentive memory it will be of no value. It is true that the subconscious mind retains an impression of infinitely more things than one has consciously observed and this quality of the brain is indeed indispensable; but for the purpose of appreciation one must consciously cultivate this faculty in order to use it for that comparison upon which the critical faculty depends. To achieve this purpose, it is advisable to reverse our habitual approach to art; one must consider how *unlike* art is to nature, how deeply it differs. It stands to reason that therefore one must have studied nature first. Fortunately, this can be done *ambulando*, as one walks about, as one sits and observes at any moment, when one has not to concentrate on some other subject of thought.

One observes this figure in comparison with that, this face with another, this tree with yonder. One watches masses, outlines, and the "pattern" they happen to make; one notices changes brought about by the light; one marks the effect of distance, of perspective, of gradations of tone and changes of colour. In short, one watches and absorbs an infinity of different aspects of nature and the associations they evoke until this pastime becomes a subconscious habit of mind, and one develops into a *theoretical* as distinct from the practising artist, who must make practical use of his observations.

With such theoretical preparation one confronts works of art, that is to say, sculpture and pictures; in other words, those works in which the third dimension is *real* and the others in which it is fictitious—and notes how they differ from nature. One becomes art-conscious as distinct from the others with whom the difference remains throughout life vague.*

The art-conscious person quickly realizes that the

JULIUS CAESAR *Louvre* By Coustou

* Those who remember the absurd controversy about Hardiman's Haig statue a few years ago will have a vivid recollection of the *irrelevant* criticism which overwhelmed its maker.

problem of manifesting ideas through art never changes; it is the same for our contemporaries as it was for the cavemen. It is always a matter of converting some raw materials into a unity calculated to convey an idea. It is always, therefore, a question of creating symbols of ideas either in three-dimensioned or two-dimensioned form. All these forms—since they must be derived somehow from nature—are circumscribed and in their abstract sense unvarying. Curves and planes, cubes or spheres, cones or cylinders remain what they are no matter what their combinations and associations may signify; but the ideas they can be made to convey are infinite in number and variety; they differ not only from age to age, from place to place, but also from individual to individual, and possibly even in the same individual from moment to moment.

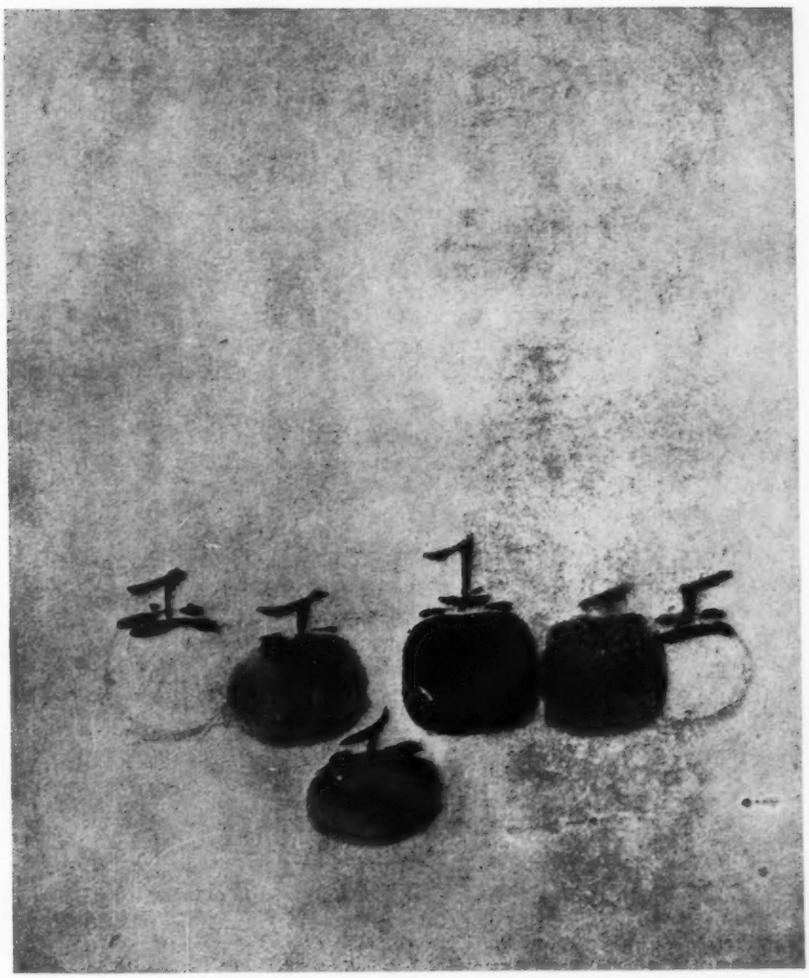
Thus, for instance, the sculptors exemplified here, who had the task of making statues of three famous men—Demosthenes, Julius Caesar, and Balzac—had to deal formally with the draped human figure; in this sense their task could only differ within a circumscribed range. Even within this range, however, differences in conception due to influences of time and place and individuality are discernible. Nevertheless, to the experienced eye and to retentive memory it is clear that their language of form springs from the same root: the Greek Tradition.

BALZAC By RODIN

Now the general tendency of European art until the first decades of this century from the dawn of the Renaissance has been to aim at the greatest possible verisimilitude to nature, to render the effect of light and shade, of perspective, of atmosphere with ever increasing concentration; in other words, to make a work of art as much like nature as possible. "The idea shining through matter" was ultimately, therefore, reduced to no more than a pale, inadequate reflection of nature which, so far as we know, has not any *idea* at all. Even that, perhaps, was not quite so dull as the tendency of the XIXth century Academician to take a poet's idea, say Shakespeare's or Tennyson's, and turn it into something that purported to represent nature, a large part of "truth" being borrowed as a rule from the theatrical costumier. That is bad art, as proved not by some canon of art, but by logic.

The XIXth century, therefore, could take no pleasure in such as "St. Martin" (reproduced on the front cover). It could see exactly what the XXth century or, for that matter, the XVIth century eye saw, but it was not willing to see, because it had preconceived notions about truth to nature. El Greco's "St. Martin," like all this painter's works, is primarily a picture and pretends to be nothing else. It is not governed by the laws of nature; it is governed by El Greco's idea. If he had made this "St. Martin" more like nature, more like a "portrait" of a knight, a beggar and a horse it would have become a questionable restatement in prose of doubtful facts, and not the "poem" about a legend that it is. Those who have seen other works by this master will know that even when he painted avowed portraits he made a "poem" about the sitter, such as sheer portraitists like Holbein or Velazquez never achieved. There was, at most, poetry in their vision, not in their imagination. This visual poetry of which the XVIIIth century Frenchman Chardin was a master, tended to become in the XIXth century more and more scientific and prosaic. Against this tendency to science—misapplied in the division of colour into spots of colours as practised by some impressionists—the XXth century revolted with truly disturbing violence.

The germ of the revolt was the appearance on the European market from the 1860's onward of exotic art. It began with the Japanese prints and with Chinese paintings, which to the unbiased and willing eye of Europeans assumed a charm which the Japanese and Chinese connoisseurs of the day hardly themselves acknowledged. The point was that Orientals drew and painted, i.e., used line and colour, without any attempt to present an illusion of the third dimension but with an extraordinary eye for colour harmony and balance of design in which even blank spaces played an important part. The West has always had a *horror vacui* even before it was influenced by the revival of the Antique, as we may see, for example, in early Irish, English and Carlovingian manuscript illumination, so that an "empty" space hardly exists in Western art. Even where there is



PERSIMMONS Chinese, *circa* A.D.1200 By MU'SHI

only "background" it was conceived as a three-dimensional space from the Renaissance onward.

The two pictures we show (pages 177 and 181) illustrate the fundamental difference. One represents apples and pears in some kind of room, their forms found and lost in accordance with the incidence of light; the other represents some kind of fruit—actually persimmons—conceived as constituents of a flat design on a flat surface. The attraction to the oriental eye is the subtle variety and arrangement of shapes and the skilful mastery of the medium—note in particular the handling of the stalks and leaves—and the placing of the whole on the picture-plane. By such purely aesthetic and technical means the symbolic significance of the fruit, whatever that was, was suggested by the artist to the spectator. One must note that to the Oriental it is essential that every picture should possess a symbolical or poetical significance. Of pictures such as the European "Apples and Pears" or any other prose imitation of nature, the Oriental, unless he is infected by Western ideas, would ask: "Well, what about it?"

Now, although we have talked about the Renaissance, about Irish manuscript illumination, although we have used pictures by Courbet, Mu'shi, all these seemingly learned allusions do not really matter, because appreciation still only depends on the eye. One does not enjoy a flower any *better* because one knows its botanical name, its genus and species and the place of its origin; one may enjoy it *more*; it may possess *added* interest, but that is not essential. What the essential is we shall try to discover in the next article.

"How to Appreciate Art," by Herbert Furst, of which the above is the Introductory Article, will be a regular monthly feature in APOLLO.

XUM

OLD CHELSEA PLATES

DECORATED WITH SIR HANS SLOANE'S PLANTS

BY BELLAMY GARDNER

Fig. I. SIR HANS SLOANE, P.R.S.

THE following advertisement was discovered by Mr. Dudley Westropp, of the National Museum of Ireland, dated July 1st, 1758, in *Faulkner's Dublin Journal* :

> "Just imported Three Very Fine Tureens of the Chelsea China, one in curious plants with table plates, soup plates, and desart plates enamelled from Sir Hans Sloane's plants."

This advertisement set me the problem to discover what Sir Hans Sloane's plants were like, and then to compare them with all known plant designs on Chelsea plates, so that they might in future be known by his name, with accurate botanical designations (Fig. I).

A portrait of Sir Hans Sloane, painted by Stephen Slaughter in 1736, and now in the National Portrait Gallery, shows him holding an engraved page (Tab. 168 from his book) depicting the leaves of the lace-bark, *Lagetta lagetto*, of Nash. The macerated bark was used for making net-caps, veils, and ruffles, and it is recorded (vol. ii, p. 22) that the

Fig. II. DRIED SPECIMENS OF VARIOUS ACANTHUS LEAVES, mounted in 1689 by SIR HANS SLOANE
Now in the Natural History Museum, South Kensington

Governor of Jamaica sent a present of a cravat of this material to King Charles II.

Sir Hans Sloane was born in 1660, in the North of Ireland. After graduating in medicine in London (1687), he visited Jamaica, where he formed an herbarium of 800 species. These dried plants are preserved in 333 heavy volumes in the Botanical Department of the Natural History Museum, South Kensington (Fig. II). On his return in 1689 he settled in Great Russell Street, Bloomsbury, and in 1722 he purchased the Manor of Chelsea and the Physic Garden, founded by the Society of Apothecaries in 1673, which he presented to the Society. He made a vast collection of natural history specimens, and employed first-rate artists to copy them. Among these were G. D. Ehret, Mrs. M. S. Merian, and the Dutchman, Van Huysum, whose coloured drawings remain in the British Museum (Print Room), which was founded by the bequest of Sir Hans Sloane's whole collection to the nation at his death in 1753.

A search through a coloured copy of Sloane's "Natural History of Jamaica" (two volumes, 1707, 1725), showed a resemblance to the paintings upon a set of nine Chelsea plates in the collection of Colonel and Mrs. Dickson, marked with the red anchor, and by their kindness these plates were submitted to the authorities at the Botanical Department of the Natural History Museum; but owing to the Chelsea artist's curious method of joining several parts of different plants on to one stem, accurate botanical identification was difficult; however, it was established that none corresponded with the illustrations in Sir Hans Sloane's book.[1]

Among other likely sources of the plant-designs on the Chelsea plates was the book by Mrs. Elizabeth Blackwell, entitled "A Curious Herbal," 1737. Its title-page depicts an amusing episode in which a man is directing some visitors from Sir Hans Sloane's manor at Chelsea to the Apothecaries' Garden, where the head gardener stands holding out a fine flower most temptingly to attract them. She lived next to the

[1] I have pleasure in acknowledging assistance received in the library of the Botanical Department (Natural History Museum), and especially from Mr. John Ardagh.

XUM

Fig. III. ENGRAVING OF ACANTHUS SPINOSUS
From Philip Miller's " Figures of Plants," 1755

Physic Garden, and drew five hundred specimens from it, which were published and well known before the Chelsea china factory was founded; but a long search has proved that the paintings on the red anchor-marked plates were not copied from her work.

This lady was the wife of Dr. Blackwell, who got work as a press corrector from the printer Wilkins, and then married this virtuous and worthy lady who brought him a substantial fortune, and on this he set up on his own account as a printer. His work as a printer was on the high road to prosperity when it awakened the resentment of the trade combination of the time owing to his never having served an apprenticeship. An action was brought against him, which he defended and lost, and this was shortly followed by his bankruptcy and arrest at the instance of a creditor. For nearly two years he remained in the debtors' prison, and it was now that Elizabeth came to the rescue with a performance of really heroic energy and labour. She must have been a skilled draughtswoman, especially of plants, though she disclaimed any knowledge of botany and on being informed that a herbal of medicinal plants was much needed she immediately set to work upon some specimen plates, which she exhibited to Sir Hans Sloane, Dr. Richard Mead, and other physicians, who gave a public declaration of their satisfaction, and encouraged her to proceed at once with the work. This was the autumn of 1735, and Isaac Rand, who was then Demonstrator to the Apothecaries, undertook to assist her by providing samples from the Society's garden. Mrs. Blackwell thereupon took up her residence in a house opposite the garden, probably No. 4 Swan Walk, for which we find Alexander Blackwell rated (1736–39), where she could receive the plants in absolutely fresh condition, and not only made the whole of the five hundred drawings, but engraved them on folio copper plates, and each one with her own hands. Poor Blackwell, from his lonely prison house, supplied the nomenclature, and also contributed brief descriptions on each plant illustrated, taken largely (by the author's consent) from Joseph Miller's " Botanicum Officinale."

It was a tremendous enterprise for a woman to undertake, but Elizabeth Blackwell carried the first great volume through in less than two years, and it was issued by Samuel Harding in 1737 under the title, " A Curious Herbal containing five hundred cuts of the Plants now used in the practice of Physick."

In 1724 Philip Miller,[2] gardener to the Worshipful Company of Apothecaries at their botanic gardens at Chelsea, published a compendious " Gardener's Dictionary," which obtained a European vogue, and in 1756, with the assistance of Sir Hans Sloane, two folio volumes entitled " Figures of Plants," containing 300 coloured pictures of examples in the physic garden, many of the engraved plates being dated 1755. The Chelsea plates from the collection of Colonel and Mrs. Dickson were compared with these, and one, the *Acanthus spinosus*, Fig. VIII, was discovered to have been copied in every detail, including the dissections of the plant, from Plate VII,[3] Vol. I, of Miller's later book (Fig. IV).

The paintings on the other Chelsea plates were found to be portions of plants blended into very beautiful sprays, but not capable of botanical classification, nor corresponding with Philip Miller's illustrations.

[2] Died 1771. There are monuments to Miller and Sloane at Chelsea Old Church (All Saints), the latter by Wilton.

[3] Engraved by T. Jeffreys, and published according to Act by P. Miller, April 29th, 1755.

Fig. IV. ENGRAVING OF SOUTHERNWOOD. From PHILIP MILLER'S "Figures of Plants," 1755

Fig. VI. CHELSEA PLATE OF THE ANTHOLYZA

Fig. V. CHELSEA PLATE OF THE SOUTHERNWOOD

Fig. VII. ENGRAVING OF THE ANTHOLYZA. From PHILIP MILLER'S "Figures of Plants," 1755

Fig. VIII
CHELSEA PLATE OF ACANTHUS SPINOSUS

The probable explanation of this want of precision is that Philip Miller supplied the portions of the fresh plants from the garden to his own artists, G. D. Ehret, R. Lanacre, and others, and to the painters of the Chelsea porcelain factory about the same time, and that the latter grouped them into designs without regard to botanical classification or the future difficulties of research.

A recent visit to a dealer has resulted in the finding of three more well-painted Chelsea plates copied from the same book. Fig. IV shows the engraving on Plate II, and Fig. V the plate copied from the left side of it. This is the *Abrotanum humile* or southernwood, with (a) an underbranch of leaves, and (d) one of the florets. It will be recognized that the porcelain painter has adapted the flower to the requisite curve of the plate by expanding its stems and altering the angle of the under branch. All the butterflies and insects are usual additions, characteristic as decoration at this factory, adding to the beauty of the products, but extraneous to the botanical identities in this research.

Lately it has been my good fortune to acquire another beautiful Chelsea china plate, this one depicting the "Antholyza," directly copied from Philip Miller's "Figures of Plants," Plate XL, Vol. I, dated 1755. See Figs. VI and VII.

I am indebted to the President and Editor of the "English Porcelain" (founded in 1927), now renamed "The English Ceramic Circle," for their kind permission to embody passages from a lecture on this subject which I gave at that society, published in its privately printed Transactions (Vol. I, No. IV, p. 22, *et seq.*), to which, during the past twelve years, many papers full of valuable and original research have been contributed.

The last illustration depicts some of the finest and most naturalistic painting of which the writer knows on any Chelsea pieces. Their source is still a matter of research for investigation. Both the book and china pieces retain their excellence of colour, and may be considered the work of the artist best suited to his respective duties. G. D. Ehret was the draughtsman responsible for Fig. IV, and was employed by Sir Hans Sloane to reproduce and record plants and birds from his vast collection now in the Manuscript and Print Rooms of the British Museum.

THE LAST OF ROGER FRY

THE SO-CALLED "ALDOBRANDINI WEDDING" HELLENISTIC

ON a reviewer just old enough to have looked upon Roger Fry as on an elder brother, that is to say on one sufficiently young to respect him without filial deference, this sincere and enthusiastic æsthetician was a more salutary influence than he was on the older and on the younger generations. To his young "brothers" Roger Fry was a healthy stimulant just sufficiently strong to excite thoughtful curiosity; to his elders his teachings, his theories, his enthusiasms were irritants, often so violent as to destroy their sense of values, their logic and even their good manners. The youngsters of the post-war period, say of the Twenties, looked upon him as a "fuehrer," often with lamentable consequences. As his brilliant introduction to this book proves, Sir Kenneth Clark, a "youngster," was an exception. Sir Kenneth sees not only the fine qualities in Roger Fry but also the flaws in his æsthetic. Fry's weakness was his obsession with the quest of an all-embracing theory, and in particular with a desire to establish and separate permanent "plastic relations" from their uncertain and inconstant vital connexions. To him, as to so many others, a work of art, a thing made by human hands, whether it be a bronze figure or an earthenware pot, was, or at least should be, primarily regarded as Art. He would hardly allow that it is primarily life. In other words, that in spite of everything, art is and remains a means, not an end. He believed, at least theoretically, in *pure* art, and though we think this was a weakness, he was nevertheless so often so right in condemning bad art, *i.e.*, a bad means to an end, that his influence on the whole was immensely beneficial. So far as this country, at any rate, is concerned it is due to Roger Fry, more than to anyone else, that our eyes were opened to the fact that the appreciation of beauty in art is neither dependent on classical formulæ nor on truth to nature. He has shown us that beauty in art may be more fully expressed in a Chinese vase, a negro carving, or Egyptian sculpture than in a Roman statue or a Renaissance painting.

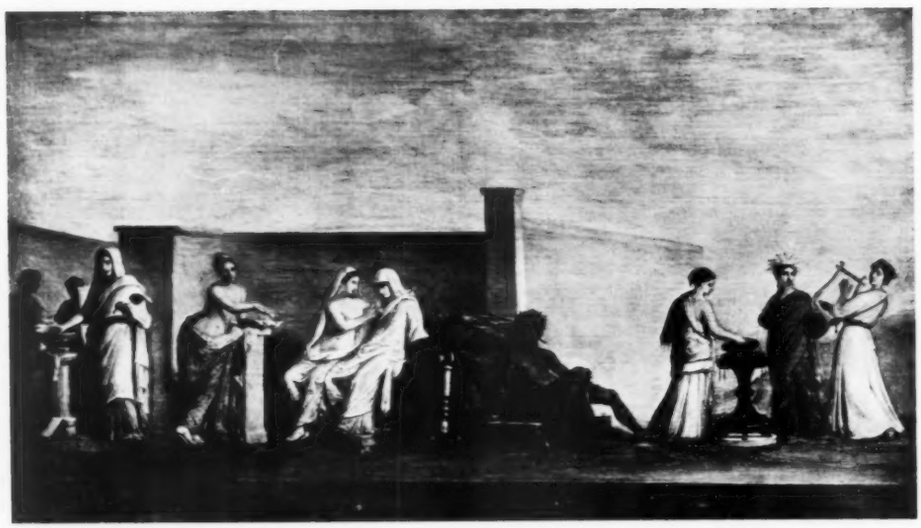
In his "Last Lectures"* he deals with all these problems from general considerations, such as "Art History as an Academic Study," "Sensibility," "Vitality," to such individual subjects as Egyptian, Negro, Indian, Chinese, Greek Art, and so on.

Often one accepts his expositions with enthusiasm; often one demurs. Sometimes one even wonders whether his theory—and theory is primarily the act of contemplation, of "looking at"—has not prevented him from using his eyes to see with.

A glaring instance, for example, is his blindness to the subtleties of design in Grunewald's "Crucifixion," which he compares—irrelevantly, it seems to us—with the symmetrical mechanics in Castagno's "Crucifixion" (p. 47). Another curious instance of such "blindness," or so it seems, is his reference to "Tutankhamen on a leopard" (p. 62), which he calls "a very curious piece"—though it is quite obviously two pieces, equally obviously quite unrelated to one another. Why ask, as he does, "What are we to say of an art that admitted in a single object the juxtaposition of such violently contrasted conceptions of design!" If the illustration actually refers to this stricture, one wonders how it is that Fry could not see that it does not represent a single object; the King does not "belong" to the leopard at all. Why they have thus been juxtaposed it may be impossible to ascertain now, but that it had nothing to do with "an art" should be obvious.

Positively bewildering is his dissertation on the Hellenistic "Aldobrandini Wedding" (p. 207), to which he prefers Poussin's copy (see accompanying illustrations) because of Poussin's alleged "far greater sense of spatial design." Comparison of the two illustrations leads one to the conclusion that Fry really in this instance confused space area with spatial values. The "Aldobrandini Wedding" is in the original a mural decoration and therefore one in which the third dimension is subordinated to the decorative limitations; it is a frieze of figures. Poussin has evidently made an experiment; he has tried to turn a frieze into a picture, a "pattern" into a "hole"—and has therefore destroyed its main function. The figures which dominate the area have in

* Last lectures by Roger Fry, Slade Professor of Fine Arts in the University of Cambridge, 1933-34, with an Introduction by Kenneth Clark. Cambridge University Press, 1939. 21s. net.



POUSSIN'S COPY OF THE "ALDOBRANDINI WEDDING"

Poussin's design merely become puppets in a stage setting—with a waste of " space " above them. Surely a strange aberration of " taste " both of Poussin's and of Fry's.

Nevertheless these lectures contain a mass of careful analyses and shrewd observations which are often in the true sense revealing.

The book has 346 illustrations, and many of these are in themselves, even if one should not happen to agree with the author's either too enthusiastic or too qualified seeming praise, sources of delight. Moreover, many of the objects will be new to most readers. In these respects we single out the little Mexican Dog (23); Korin's " God of Longevity " (45), underrated by the author, we think; the Torso of a statue of Akhenaten's daughter (63), overrated we feel; the Thutmosis masks (61 and 62); the Peruvian Pot of dead men playing pan pipes (130); the delightful Girl's Bust from Hadda (198); and, in fact, several of the others from the same locality upon which Fry discourses with true illumination.

And so one might continue in proof of the fact that Roger Fry, whether one is carried away by his views or not, possessed a power of mind that shed a new light on the ever-vexing problems of Art. H.F.

BOOK REVIEWS

SASSETTA. By JOHN POPE-HENNESSY. 32 full-page plates. (London: Chatto & Windus, 1939.) Price 25s. net.

In turning to Sassetta to follow his recent monograph of Giovanni di Paolo, Mr. Pope Hennessy has selected one of the most attractive, but at the same time one of the most difficult, masters in the whole school of Siena. The ground had been already covered to some extent by critics of standing, such as Berenson and Langton Douglas, but there is still room for a further word on this great artist. Years ago I had called him " an interesting painter, as marking a new departure." He is, in fact, a link connecting the grand early school of Duccio, Martini, the Lorenzetti with later Sienese developments; and the interest here would be to consider his creation—much of which has been recovered in recent years, and in some cases under the aegis of Lord Duveen found its way across the Atlantic—and his true place in the art of Siena, his derivation and his later influence.

The great " ancona " of St. Francesco of Borgo S. Sepolcro may be mentioned here briefly, as an example of the way his work had suffered in the past. Commissioned in 1436, it stood untouched on its high altar till 1752, and was sold in 1810 to Cav. Sergiuliano of Arezzo. Then its troubles began. By 1823 some panels—the " Madonna with Angels " and " St. Francis in Glory "—were in the possession of Prior Antonio Angelucci near Asciano. In our day, the " St. Francis in Glory " is in the Berenson Collection, the " Mystic Marriage of St. Francis " at Chantilly, the " Charity of St. Francis " and others in our London National Gallery. We may be grateful that they have survived; but the loss is ours. Inspired by the spirit of St. Francis they must have been wonderful with centre-piece and " histories," when seen together.

Turning from this great work—on which our author (Chapter III) gives some useful details—to the place of Stefano di Giovanni (Sassetta) at Siena, Langton Douglas calls him very justly the leader of the revival in painting there in first half of *quattro-cento*, and adds, " influenced by his immediate predecessors, Bartolo di Fredi and Fei, his debt to the latter "—and here our author concurs—" has been much exaggerated. His true masters are the artists of the Golden Age of the School of Siena—Duccio, Simone Martini, Ambrogio Lorenzetti," and notes

among his peculiarities "a wonderful brilliance of colour, flesh tones transparent, his women tall lithe forms" (we think here of the Chantilly "Mystic Marriage)"—"with high waists, small and well-formed breasts, and long, straight arms." We have here a work of interest on a remarkable figure in art, well documented and illustrated, and which must not be neglected by the student and lover of this fascinating art of Siena.

S. B.

DEFENSE OF ART. By CHRISTINE HERTER. 185 pp. (London: George Allen and Unwin, Ltd.) 7s. 6d.

This is a dangerous book; dangerous to those who "want to know" but rely on what they are told more than what their own eyes tell them. It is virtually an attack on MODERN art, that is to say, on all art that is not obviously commonplace or traditional. As usual, however, with such books—whether they are written "for" or "against" makes no difference—the author generalises. She does not come down to "brass tacks"; she hardly mentions individual artists, though she quotes copiously from writers, and she does not analyse individual works. She does not tell us, for instance, which individual pictures she admires, or which she condemns, and why. Instead—and that is where the danger comes in—she writes well and weaves an attractive pattern of errors upon a warp of truths. For example, she puts up a very good "portrait" of Cézanne in one chapter, and shows in the following that she has not really understood his *petite sensation* at all.

There is no room to discuss her errors at length, but here is a glaring one:

"Wherever," she says, "art enters the works of any race, the conception of form is always the same, however the style of expression may differ." Art does not "enter" works, it remains outside as the form-giving element, and as such sometimes shows the astonishing similarities of, for example, Chinese and American "styles," or of Irish, Scandinavian, and Syrian conceptions; or the divergences of Southern Indian and Northern Indian, of Greek and "Gothic," of West African and Peruvian conceptions and form.

In another place she maintains: "The works of children rarely tell us anything. . . ." This is astonishing. The works of children generally tell us infinitely more than the works of adults, precisely because they are not hampered by an attempt to find the common denominator of nature.

It is this lack of psychological insight into the whole nature and function of art which spoils a book that tells much truth, but draws from it many wrong conclusions.

Her limitations would have been less dangerous because more obvious if she had contrasted in illustrations, after the manner of Margaret Bulley's "Art and Understanding," what she condemns and what she approves of.

H. F.

Volume III (£2 2s.) of the Catalogues of the United Grand Lodge of England has just been published, and is of the same high quality as to illustrations, paper and print as the two former volumes. It deals with the library and manuscripts, and the majority of the illustrations, which are numerous, are of the title-pages of some of the very rare books on Freemasonry, two of them, "Bruin in the Suds" and "Roberts Constitutions," being actually the only known perfect copies. In addition, reproductions of rare manuscripts and bindings are given, including "Les plus secrets Mysteres" from the library of Napoleon Bonaparte. The Arms of Thomas, Duke of Norfolk, who was Grand Master 1729–30, are reproduced in colour from the illumination in the Second Minute Book of Grand Lodge, a presentation in a beautiful binding from the Duke himself. One of the earliest books illustrated is "The Precious Pearle," translated by Miles Coverdale in 1593 from the original by Otho Wermulierus. It includes the following lines: "The free mason heweth ye hard ftones, and heweth off here one piece and there another, till the ftones be fitte and apt for the place where he will lay them. Even fo God, the heavenly free mason, buildeth a Chriften Church." The "Old Charges" in manuscript, ranging in date from the facsimile of the Regius Poem, *c.* 1390, now in the British Museum, to the Haddon MS., 1723, are of particular interest. The illuminated heading of the latter is reproduced in colour, and shows the Arms of George I, flanked on either side by those of Grand Lodge of England and those of Hew Rutherford, Clerk of the Haberdashers Company and a member of the Lodge of Antiquity No. 1, the oldest Masonic Lodge in England. The compiler, Sir Algernon Tudor-Craig, the Librarian and Curator, is to be congratulated on having produced three handsome and most interesting volumes, worthy of the United Grand Lodge of England.

P. G. D.

BOOKS RECEIVED

LETTERS OF ANNA JAMESON TO OTTILIE VON GOETHE. Edited by G. H. NEEDLER. (Oxford University Press.) 15s.

A PAINTER'S PILGRIMAGE THROUGH FIFTY YEARS. By A. S. HARTRICK. (Cambridge University Press.) 15s.

ART FROM MAYANS TO DISNEY. By JEAN CHARLOT. (Sheed & Ward.) 7s. 6d.

ART CRITICISM FROM A LABORATORY. By ALAN BURROUGH. (Allen & Unwin.) 21s.

LONDON FABRIC. By JAMES POPE-HENNESSEY. (Batsford.) 10s. 6d.

OXFORD. By CHRISTOPHER HOBHOUSE. (Batsford.) 8s. 6d.

ITALIAN PAINTINGS IN THE XIVTH AND XVTH CENTURIES. By GERMAIN BAZIN. (W. & G. Foyle.) 42s.

MODERN MEXICAN ART. By LAURENCE E. SCHMECKEBIER. (University of Minnesota Press, Minneapolis.) 42s.

ANNUAL BIBLIOGRAPHY OF THE HISTORY OF BRITISH ART. Volume IV. University of London, Courtauld Institute of Art. (Cambridge University Press.) 7s. 6d.

OUR FRONT COVER

"St. Martin and the Beggar," by El Greco, of which mention is made in the article "How to Appreciate Art" (page 180), is in the National Gallery of Art, Washington. This picture was originally in the possession of Messrs. Knoedler & Co., who sold it to the late Mr. Andrew Mellon, whose collection of pictures was left on his death to the National Gallery of Art, Washington.

LIKENESSES OF ELIZABETH PEPYS

BY DONALD DALE from the Late Edwin Chappell's Notes

THE annual Pepys Commemoration Service, which was held this year on June 12th, with the attendance of the Lord Mayor and Sheriffs, suggests that the following article on the likenesses of Pepys's wife may not be without interest to a wider public.

If one asks whether Elizabeth was beautiful, it is not easy to answer the question if all the evidence is taken into account; but if some of it is discarded, there is a reasonable amount of agreement of the remainder. This sounds very much like selecting that which fits in with the view one is trying to establish and rejecting that which does not, but it is hoped that good reasons will be given for making those rejections.

The evidence is of two kinds: statements in the "Diary," and the busts and portrait. Taking the "Diary" first, an early allusion is the following:

I. MONUMENT TO MRS. PEPYS
In St. Olave's Church, Hart Street, E.C.

"1660 Nov 22. The Princess Henrietta is very pretty, but much below my expectation; and her dressing of herself with her hair frized short up to her ears, did make her seem so much the less to me. But my wife standing near her with two or three black patches on, and well dressed, did seem to me much handsomer than she."

Here is a later one:

"1664/5 Feb 4. . . . cruelly vexed in my mind that all my trouble in this world almost should arise from my disorders in my family and the indiscretion of a wife that brings me nothing almost (besides a comely person) but only trouble and discontent."

If these two are held to be biased, though the latter is certainly candid, we have independent evidence:

"1663 June 15. Sometimes they talked of handsome women, and Sir J. Mennes saying that there was no beauty like what he sees in the country-markets, and specially at Bury, in which I will agree with him that there is a prettiest woman I ever saw. My Lord replied thus:—'Sir John, what do you think of your neighbour's wife?' looking upon me. 'Do you not think that he hath a great beauty to his wife? Upon my word he hath.' Which I was not a little proud of."

So far consistently favourable, but the following may possibly be construed as unfavourable:

"1667 July 29. . . . it hath been the very bad fortune of the Pepyses that ever I knew, never to marry an handsome woman, excepting Ned Pepys."

It is not clear whether this is intended to include himself: I should think it is not.

On December 13th, 1661, Mrs. Pepys began to sit to the limner Savill, Pepys himself having begun to be painted by that artist on November 27th of the same year. The two pictures "which do not much displease us," cost £6 altogether, and 36s. for the two frames. On February 22nd, 1661/2, these portraits were hung in Pepys's dining-room. On September 21st, 1664, and again on May 31st, 1665, Pepys makes reference to his intention to have Mrs. Pepys painted by Huysmans, but this project does not appear to have been carried out. Eventually he selected John Hayls, whom the late Sir Lionel Cust described as "an imitator of Lely" but "a quite creditable performer"; and Mrs. Pepys was painted "like a St. Katherine," following the prevailing fashion adopted in compliment to the Queen, the "homely" Catherine of Braganza. At quite an early stage Pepys, "with great content," perceived that it would be "a very brave picture." After visiting Hayls's studio with a frequency and attitude which may well have been irritating to the artist, he writes on March 8th, "her face and necke, which are now finished, do so please me that I am not myself almost, nor was not all the night after in writing my letters, in consideration of the fine picture that I shall be master of." He inspected the portrait on March 15th, and wrote, "a most pretty picture, and mightily like my wife." For this painting Pepys paid the artist £14, stating, "and the truth is, I think he do deserve it," though he afterwards insisted upon Mrs. Pepys's hand being "mended."

The portrait of Mrs. Pepys by Savill is unknown to-day, but if in existence it should be quite easy to identify it from the black dog in her lap:

"1661 Dec. 31. My wife and I this morning to the

Paynter's, and there she sat the last time, and I stood by and did tell him some little things to do, that now her picture I think will please me very well ; and after her, her little black dogg sat in her lap, and was drawn, which made us very merry ; . . ."

On July 6th, 1668, Mrs. Pepys began to sit to Samuel Cooper, " the great limner in little," and the result was " a noble picture, but yet I think not so like as Hales's is." For this Mr. Pepys paid £30 and £8 3s. 4d. for a gold case to keep it in, "that I might be out of debt." This miniature is also unknown to-day.

The portrait of Elizabeth Pepys by John Hayls as St. Katherine, which was painted between February 15th and March 20th of 1665/6, is well known to most Pepysians from the inferior engraving which is the frontispiece to Volume V of Wheatley's edition of the " Diary." This picture was slashed into strips about 1830 by an over-prudish Scottish nurse, who considered it immodest ! We are therefore compelled to derive our knowledge of this painting from the engravings, and fortunately this picture was engraved by I. Thomson for the first edition of Pepys's " Diary," which appeared in 1825. In the later issues of Wheatley's edition of the " Diary," the plate, which was engraved by Hollyer and was not a very good copy of Thomson's original, has deteriorated very much. The mouth opening has completely disappeared, and, having been added to the upper lip, a pleasant smiling face has been changed into a dull, vacant one, with pursed-up lips as

II. PORTRAIT BUST OF MRS. PEPYS by JOHN BUSHNELL
In St. Olave's Church, Hart Street, E.C.

though whistling. In fact, its present state is a complete travesty of Thomson's original, is quite useless for comparison with the bust, and is also quite valueless as evidence of Mrs. Pepys's appearance.

The marble bust by John Bushnell, which is shown in Figures I and II, is on Mrs. Pepys's rather elaborate monument in St. Olave's Church, Hart Street, E.C. It is felt that we have a grievance against previous writers, who have barely mentioned this beautiful bust. They refer to a " monument " and a " tablet," but rarely to a bust, which causes one to wonder if they troubled to see what they were writing about. As it is one of the most striking features of the church, it seems incredible that anyone should not mention it who had seen it. Wheatley, in Volume I of his edition of the " Diary," refers to a " monument," and gives the long Latin inscription in full, but gives no hint even of a bust. He certainly visited St. Olave's, but must have been preoccupied with the neo-Nikic monument to Samuel Pepys, to which he is able to devote a plate and three and a half pages of text ! As this bust has received so little attention, it is suggested that readers of this article might make a special journey to St. Olave's, if at all convenient. The time is particularly favourable, as the bust has recently been cleaned. Sir D'Arcy Power suggests that Mrs. Pepys had adenoids, and it is a fact that in the bust and Thomson's original engraving the mouth is open. They actually used a toothbrush to clean her teeth at St. Olave's recently !

The first question that is likely to be asked by the visitor who is unacquainted with the history of the

III. ALLEGED PORTRAIT OF MRS. PEPYS
Glazed stoneware by JOHN DWIGHT
In the British Museum

church will doubtless be: "Why is she so high up?" The reason usually given is that in Pepys's time there was a gallery to which the Navy Board had a private entrance made in 1660. The occupants of the Navy Office pew would be very near to the top of the arch by the present pulpit, and the bust would be very nearly at the same level, and her face is turned that way, so that she would have looked directly at Pepys every time he occupied his old seat. She is, perhaps, a little higher than is necessary for this, but that is in order to get width for the monument. There was evidently some blunder in taking measurements, for the monument is too wide; but if it was a case of either cutting down his wife's monument or of cutting down the church, Pepys would insist on the latter, and the curious piece that has been scooped out of the east wall of the church to make room for the monument should be noted. It is thought that it would be no sacrilege to remove the two hideous skulls from an otherwise charming monument. There is a cherub missing from the east side, and a bargain might be made with the powers that be whereby the cherub is restored and the skulls removed. It may be added, by the way, that skulls are a strong feature of the ornamentation of St. Olave's, and two would hardly be missed. The only real argument against this, which is unfortunately a conclusive one, is that it may well be that Pepys himself ordered those two skulls to be placed there, but the truth of the matter is now not distinctly known.

Figure III is a glazed stoneware bust by John Dwight of Fulham. It is given as a plate facing page 188 of Volume II of Wheatley's edition of the "Diary," where it is stated to be of Mrs. Pepys, without any qualification. As no resemblance whatever could be seen either to the engraving of the Hayls portrait or to the St. Olave's bust, a visit was made to the British Museum to learn the grounds for the attribution. It was found that the label read "Mrs. Pepys (?)" and that the catalogue describes it as "Said to be Mrs. Pepys." Wheatley clearly had no right to suppress the doubt of the British Museum authorities, and proclaim this bust to his thousands of readers as authentic. The only points of resemblance to the portrait are the curls on the forehead, a fashion of the time, and the sloping lines of the drapery and the tiara. Hayls gave her an oval face with a Cupid's bow upper lip, but this bust gives her a round dumpling face, with long, straight lips, the lower one protruding. If Hayls's portrait was "mightily like," this bust was mightily unlike. Mr. Whitear pointed out that as Dwight did not found his pottery until 1671 or 1674 and Elizabeth Pepys died in 1669, aged only 29, the bust would be quite worthless from the point of view of portraiture. There were many Mrs. Pepyses, so that even if the attribution were correct, it does not follow that this was intended to be of our Mrs. Elizabeth Pepys.

Having now described the likenesses in some detail, the final discussion must be a comparison between Thomson's original engraving of Hayls's portrait and the St. Olave's bust, as these unfortunately are the only ones known which are beyond doubt. The noses agree, and, as mentioned above, the mouth in both cases is slightly open. The chief difference is that Hayls has given her an ugly neck, whereas in the bust it is exceedingly shapely and graceful. Very noticeable are the pendant earrings. The following intimate entry in the Diary should be recalled:

"1664 July 4... at home find my wife this day of her own accord to have lain out 25/– upon a pair of pendants for her ears. . . ."

Is it possible that these are the earrings represented in both the bust and Thomson's (original) engraving of Hayls's portrait?

Although Mrs. Pepys accompanied her husband on February 10th, 1668–69, when he had a mould made of his own face, there is no mention of one of hers; but there is one significant remark that should be quoted:

"1668/9 March 19 . . . and mighty glad I am of understanding this way of having the pictures of any friends."

This may be regarded as very suggestive of the bust being made from a death-mask. He recorded his gladness to know of this process, and eight months later his wife was dead. It seems extremely likely that he would have a mask made, and if he did it is certain that it would be used by the sculptor as a model for the bust.

It is quite certain that the bust would never have been permitted to be set up until Pepys was satisfied with the likeness in every respect. The industrious care which he displayed in the affairs of the Navy would in no way be diminished when it came to supervising his wife's bust. It is thought to be the most beautiful of all the Pepysian relics, and it is certain that when Pepys sat in his pew he must often have thought that it was perhaps too realistic.

ELIZABETH PEPYS after John Hayls by HOLLYER

NOTES FROM NEW YORK

BY MARGARET MILLER

THE opening of the New York art season was cautious and uneventful, reflecting the widespread shock and uncertainties that followed the unbelievable fact of the new war in Europe.

Several important new acquisitions were announced by the Metropolitan Museum: a XVth century Franco-Flemish tapestry, formerly in the Clarence Mackay collection, now being dispersed; a standing bronze allegorical French XVIth century figure; and a marble relief by Girardon.

The tapestry is from the Trojan cycle, and is especially fine in color. Large areas of rouge-red set off the architecture and figures, while the costumes are rendered in patches of strong grayed-blue, and subtle fluctuations between pale ochres and golden whites. The quality of the work derives chiefly from such separable elements as the color and the spirited vitality of the drawing, rather than the effect of the piece as a whole. A static equilibrium could hardly be expected, since it is only a part of a great story, meant to be read along like a book. In fact, each figure is boldly labelled, and the action explained in inscriptions in French and English placed above and below the scene. According to the museum's reconstruction, the tapestry probably forms half of the fifth unit of a series of eleven executed for Charles the Bold, Duke of Burgundy, in 1472. The case for the attribution is in itself a Gothic complex of documentary evidence and reasonable conjecture too long to trace in detail. It seems to lack only a Burgundian identification of the explanatory metrical texts to be conclusive.

Nothing can be said with certainty about the allegorical bronze, except that it was executed in the decade between 1560–70 by a member of the School of Fontainbleau, close to Pilon. Yet it could not better exemplify the taste for which it was made in its finish and technical accomplishment, or the difficult grace of its complicated pose, or the easy coquetry of its appeal.

The museum is particularly fortunate in acquiring the Girardon relief for, as they point out in their bulletin, "existing examples of his work are almost without exception public or church property in France . . . and he is virtually unrepresented in private collections." This mourning figure, enveloped in drapery which covers half of her face, and modelled in high relief, was originally executed at the funereal monument of the Princess of Conti, niece of Mazarin, and was installed in the choir of Saint André-des Arts. It survived the destruction of the revolution in the newly formed State museum, only to be taken off to Malmaison in 1807 by the Empress Josephine. Here it was converted into "La Melancholie" by the suppression of the attributes of hope and faith, and set up among the grottos and willows of a romantic English garden. After Malmaison was broken up and sold, the sculpture passed into the hands of private owners, remaining in place, however, until 1884. Since 1907 until quite recently it has been in the collection of Georges Bernard, who lent it to the great exhibition of French art in Paris in 1937.

But the finest things to see in the city were at the Pierpont Morgan Library in the exhibition arranged on the occasion of the World's Fair to acquaint the visiting public with the range of interest in the several collections of the Library, which include illuminated manuscripts, printed books, metal book covers and bindings, drawings, prints, autograph manuscripts, and even Babylonian cylinder seals and papyri. Within a single collection, there is represented not only a great variety of historical periods, but also all the different interests for which a drawing may be valued: the typical swift "trois crayon" Watteau; the untypical thunderous Poussin bistre, "Death of Hippolitus"; the ink and brush Rembrandt, "Woman Carrying a Child"; the studied Raphael, "Christ in the Garden," a cartoon pricked for transfer to a predella panel, the Dürer "Adam and Eve," pen-drawn summary of the artist's researches in ideal proportion, as well as the little sketchbook of silverpoint on boxwood in the style of Jaquemart de Hesdin, probably made by a master as a guide for his assistants.

There are many items of particularly English interest, such as the profusely illustrated XIIth century life of St. Edmund, King of England, whose coronation page shows such formal inventiveness in the differentiation between the joyful angelic attendants above and the helpless human dependants below. Another of the several mediaeval English manuscripts is the famous Gothic "Windmill Psalter," formerly in the collection of William Morris. There are, further, three Blake illustrations for the "Book of Job," a handsome red velvet binding embroidered in silver and gold for Charles II, and as many masterpieces of English literature as you can think of, in their first editions, including the first folio edition of Shakespeare's collected works bearing the arms of Robert Sidney, Earl of Leicester, as well as numerous autograph manuscripts of even more personal interest. Also on exhibition are several objects, irrelevant to a library collection, like the bronze Gothic, "Ange de Lude," which can only be classed as an irresistible acquisition. This delicate, perfect little work was originally intended as a weather vane for the Sainte Chapelle, and is signed and dated 1475 by Jean Barbet of Lyon. During the revolution it was removed for protection to the Château de Lude.

Of more contemporary interest was the set of bland, placid Sisleys at Durand-Ruel, which were disappointing in the unquiet month of October, perhaps only because they were untimely. At Knoedler there was a very successful exhibition of portraits by Gerald Brockhurst, who also served on this year's jury of the Carnegie International.

The Museum of Modern Art, prior to its great Picasso exhibition, opening November 15th, held an exhibition of the work of Charles Sheeler. These paintings have little to do with the human eye and its perceptions and impressions, and would only deceive the eye of a camera, for it is by the "reality" of the unblinking, memoryless, futureless camera world that he is himself deceived.

XUM

ART NOTES *BY HERBERT FURST*

CONTEMPORARY ART

THE LEICESTER GALLERIES

The times we live in must, I suppose, be held responsible for the following. Having spent the best part of my life in an endeavour to "*tout comprendre*," having further believed it to be the critic's duty to ignore his purely personal prejudices as far as possible (though that, in the nature of things, can never be very far), I am, for the nonce, determined to surrender this alleged critical objectivity and to give rein to the wild horses which at other times perhaps would not drag these things out of me.

This "contemporary art business" as illustrated, in particular, in the present show of the Contemporary Art Society at the Leicester Gallery! We have here a selection of pictures carefully chosen by people with a "trained" taste; and if their choice be well founded, as it no doubt is, what can we make of contemporary art? Only a sad, sad story. The show is lifeless. It consists for the most part, it would seem, of dishes prepared by jaded cooks for jaded appetites—a cuisine for people who are not hungry, who are not starved, who dine only because it is dinner-time, and choose their dishes from a menu provided for them by the *maîtres d'hôtel*. There are several hotels in fashion, mostly of French derivation; but also that ineffable English type which calls itself—heaven knows why—a *buttery*. If we look at these pictures acquired by the Society during the last twenty years or so we come across none which shakes us out of our mild complacency; none that tells us of the artist's *élan vital, libido, joie de vivre*—I can find no English word to designate the radical urge of our being. There is nothing founded and grounded in life. The whole of this contemporary art must be judged as one judges the small exhibit of pots, also included as acquired out of its "pottery and craft fund": very nice, but in the ultimate analysis empty vessels, and what is more, intended to be *empty*; that is to say, made to be admired for their own sakes and not for their naturally conceivable uses. Have not our *maîtres d'hôtel* warned us that the difference between a chef-de-cuisine and a mere cook is categorical, so that innocents are reproved for liking a dish that satisfies their hunger because they remain blissfully ignorant of the cookery. The critic of to-day—and why should I exclude myself?—is apt to forget that whatever pleasure he may derive from a work of art is never so great as when the work that thrills him was not conceived as a work of art, and never so uncertain and unreliable as when it was. Shiploads of ancient marbles produced on the alleged principles of a Pheidias or a Praxiteles as "works of art" were once acclaimed as the last word in art, and are now discarded as empty vessels of bad shape; on the other hand, negro carvings in origin and intention, either utensils and essential instruments of the physical or metaphysical needs of their time and place, have been discovered by us to possess æsthetical qualities of a higher, i.e. more abstract, order than many produced by highly "civilized" artists, artists consciously devoting themselves to art. We need not, however, go so far afield. In times very near our own were artists like Constable, Turner, Blake, Palmer, or, still nearer, men like Van Gogh, Gauguin, whose art was a consummation of their fiery souls, a passionate justification of their existence.

Maybe it is prejudice, maybe my judgment is warped by the sanguinary age in which we are living, but I cannot see the consummation of a fiery soul in, say, Paul Nash's "Cactus in Bloom," William Roberts' "Chess Players," Victor Pasmore's "Parisian Café," or Ben Nicholson's "Painting (Guitar design)," and this in spite of the fact that I would not disparage a single one of these pictures, which I like so far as they go. But how far do they go? Not much beyond the purlieus of their respective studios; not to the vulgar market places. These artists would be horrified to be told that they should please the many, not with their art but with that which their art should proclaim.

It is a tenet of modern art that to cater for the vulgar market place is treason to the cause; and well it may be—considering the market places of a world in which everything matters except those things that matter most. It looks, therefore, as if the artists for whom the world has no use have nothing of value to offer. Their occupation gone, they spend their time in little intellectual or emotional exercises of no great account. That, at all events, is the impression contemporary art in general and this exhibition of the Contemporary Art Society in particular makes.

With such reservations as I have just stated, I return to my workaday job in order to draw attention to a few of the more satisfactory "exercises," as they appeal to me. The most considerable work is the late Mark Gertler's "Still Life: Violin and Flowers," an exercise in design and in red colours. Bernard Meninski's "Still Life," presented eleven years ago by Sir Edward Marsh, a most active benefactor to the Society, makes one regret that one now so rarely sees pictures in full colour by this artist. The late Glyn Philpot's "Portrait of Frank Coombes" is an admirable likeness, but it shows that the artist should not have forsaken his traditional manner in favour of a greater freedom of expression which he never—I think—really understood. Amongst the prints, Leon Underwood's colour print, "The Potters," is outstanding, by reason of the inventiveness with which he has subjected a naturally awkward and complicated medium to his original aims. Another good colour print is Viola Paterson's "The Hat." L. D. Luard's "Studies of Babies" (red chalk), the late Alfred Thornton's "Last Year's Rick" (pen and wash), and Albert Rutherston's "Nude Study" (pen and watercolour) are also worth special mention.

Comparing the special exhibits of the Contemporary Art Society with the Leicester Galleries' own show of Modern British Painters, one comes to the conclusion that the latter is definitely more lively. Some of the artists represented in both, such as for example Frances Hodgkins, shines more in the Leicester Galleries' than in the C.A.S. section. There is good painting in the pictures "Reading in Bed" by Kenneth Martin, in Vivian Pitchforth's "Road by Night," and in H. Cornell's "The Castle Inn." John Piper's "Gorge at Hafod,"

Edmond Kapp's "Flower Piece" and Winifred Nicholson's "Spring Landscape" are all attractive for different reasons. Of the Henry Moore "sculpture" the "Reclining Figure" repels me—as usual—whilst the "String Figure" amuses me; why I cannot tell, unless it be that I recognize no human allusions in the stringed piece. It is in contemplation of such things as Mr. Moore's that one realizes how irrelevant *art* has become in precisely those quarters where its æsthetic principles are best understood. But imagine, if you can, a Michelangelo fiddling with such things. Leonardo da Vinci might—but he would have confined himself to theory, limiting the practice to a drawn diagram or two.

EPSTEIN'S DRAWINGS AT THE ZWEMMER GALLERY

My trouble with these drawings is that I do not like the artist's method of drawing, which of course may be my misfortune. Also I do not like over life size heads, and particularly not of children. It seems to me that one should not draw over life size unless there is a very good reason for it, namely, that they are intended to be seen at such a distance that they shrink to apparently normal. Lastly, to my ear, Baudelaire's "Fleurs du Mal" are *suaviter in modo* and the contrast between that and the subject matter constitutes their diabolical beauty. I can find no echo of this in these Epstein drawings. Yet here is the marvellous head of Paul Robeson in bronze which shows that Epstein is most sensitive to beauty of the noblest kind—when he wishes.

THE NEW ENGLISH ART CLUB

I am afraid the New English Art Club is slowly going the way of all flesh. Time there was when its shows summed up very nearly everything that was intelligently revolutionary in the aims of British art. Now it does not differ so fundamentally from the R.B.A. in whose galleries it exhibits. There is now nothing *revolutionary* in its show. Two pictures that might justly claim to manifest a new conception are flower pieces by Denton Welch (Nos. 122 and 231). They are decorative but in a stylization of both design and colour that is new. Flower pieces have altogether well succeeded. I mention Ethel Walker (of course), Kenneth Martin, whose name is now coming to the fore; Leo Hardy, whose work one would like to see more of; and K. Saywell Allen, who however has as much succeeded in one called "Window Sill" as failed in another called "Full Bloom," a technical essay which is too clever by half. By the by, in this room, which is one of the smaller ones, are some of the best paintings, notably two by Patricia Pierce. Despite a certain awkwardness of design, Fairlie Harmar's portrait of "Viscount Harberton" is arresting. J. B. Manson has detracted from his otherwise good "Portrait of S. F. Markham, Esq., M.P.," by an undecided passage in the background.

Amongst other contributors who have sent good work are Charles Cundall, Cathleen Mann, Lady Patricia Ramsay, Stephen Bone, Henry Carr, Juan Stoll, Francis Gali-Fabra, Ethel Gabain and C. R. W. Nevinson. The late Alfred Thornton's bold black brushwork dominates the Watercolour and Print Rooms, where however Augustus Lunn, Westley Manning, William Grimmond and Leo Hardy (once more) should be mentioned. It is a pity that our "G.O.M." Steer was not dissuaded from showing his latest work. Muirhead Bone still shines with his amazing accuracy of eye and hand. Randolph Schwabe, Sidney Causer, Norman Janes, Francis Dodd, E. Buckton have all contributed good work; but there, it seems, is no longer anything of major significance to be expected from the N.E.A.C.

AGNEW'S GALLERY

An important exhibition of contemporary pictures and drawings, which is taking place at Agnew's Galleries, Old Bond Street, will be opened by Sir Hugh Walpole at 12 o'clock on November 14th. There will be no charge for admission, but catalogues will be sold on behalf of the Contemporary Art Society, and a commission on all sales will also be given to the Society.

THE ROYAL INSTITUTE OF OIL PAINTERS

Curiously enough, or perhaps not so curiously after all, one finds the link with life greater in the R.O.I. and other institutions where artists more deliberately work for a market. Even there, however, this manifests itself only in subject matter, not also in the form of expression. Arthur Burgess thus gives us a representation of the effect of a "Depth Charge" in a picture called "Nemesis." Keith Henderson with his emphatic Caledonian spirit comes near to our present, unhappy preoccupation with a poetical "When the Horn Sounds," and that, unless I have overlooked others, is all. The rest is mainly "escape." The most value for money is assuredly given by Charles Spencelayh's "The Orphan." It shows an old man less than quarter life size, I guess, watching a chick on his sitting-room table; a ridiculous subject painted with the most painstaking finish, and of far from negligible quality —of its kind; but its kind dates, I should say, from the 1880's. A good picture without qualification is Adrian Hill's "Blackheath." James Proudfoot has spoilt a version of an admirable picture which I have once before commended in these pages by the introduction of "Two Sailors" who give the picture its title. Actually, however, it is a townscape in which the sunlight on the walls is painted with astonishing luminosity and truth which the two sailors completely lack. Other pleasant exhibits are Ethel Gabain's "Spring Flowers," Davis Richter's "A London Interior," J. H. Everssen's "Still Life," painted rather in the Spencelayh manner, though with greater definition. Iain MacNab's "Bathers" is the only "modern" painting here that has succeeded. William Rankin has two decorative panels of flowers in a sort of Early Victorian manner, to which I very much prefer his factual "State Bed, Osterley Park." Philip Padwick, generally now prone to let his talent run away with his discretion, has an excellent elegiac "poem" on "The Sussex Weald."

THE LEGER GALLERIES

The Leger Galleries, Bond Street, have on view a cheerful collection of paintings by contemporary artists.

The pictures have been selected chiefly for their decorative qualities; they include flower paintings by Cathleen Mann, Beatrice Bland, and Mane Katz. The portraits and conversation pieces by Anna Zinkeissen, Oliver Missel and Fairlie Harmar are especially charming, while the landscapes by Ginner, Marquet, and Yeats are well up to the standard expected from such old favourites.

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* * *

Enclosed is a photo of a group in white highly glazed pottery with a translucent blue glaze coat on the lower figure. It is 9½ in. high and in perfect condition.

Would you verify or otherwise my opinion that this is a Ralph Wood "Vicar and Moses." J. M.

We are of the opinion, so far as we can tell from the photograph, that this group is a Ralph Wood.

A Correspondent writes:

I wish to congratulate you on the existence of this very useful feature. A very full attempt was made in other magazines some time back to cover the whole field—pictures, furniture, china, books and coins, and though the replies were of uneven merit, coins were always very well done, and market values were estimated. This latter feature would, of course, be outside the scope of your column and I do not suggest your attempting it—a rather invidious task and full of traps—but it was a great convenience to those who, like myself, are always receiving enquiries from owners of household treasures; as a member of the staff of a public gallery, we are bound to make no statement about the value.

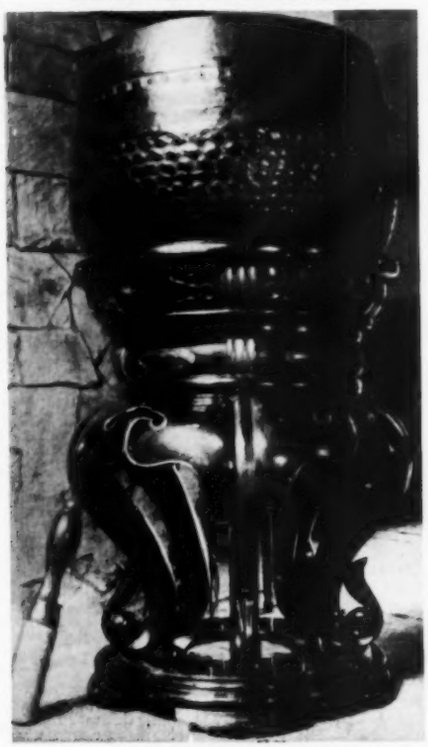
Concerning your replies in the September issue, I cannot say anything about the *figure*: it looks older than the contemporary garden ornament, and no doubt, as you say, the original design was French. An English inventor made composition figures of this sort as early as 1777.

There was an article about relief panels, etc., made at that time in the *Connoisseur* some years ago. The hall seat has the character of the Jacobean "black" oak panels *carved in Belgium, chiefly for export to London furniture firms, circa* 1895. Subjects adapted from Teniers interiors.

About the date mentioned it was a matter of amused comment that the three cupboard doors in the lower part of a bookcase presented to a person who particularly eschewed such vices showed scenes of drunkenness and gambling. Modern "Dinanderie" is related to these.

The *Ivory Figure* represents a *Franciscan Monk*, as designated by his knotted cord. Have the Spaniards a Cordolier *boy saint*: the face looks like a boy's?

CORRESPONDENCE



XVIIth century JAPANESE GONG at Mission Inn Museum, Riverside, California

The Editor,
APOLLO Magazine, London.

Dear Sir,

May I be permitted to indulge in a slight controversy through your most excellent and instructive magazine?

It is with reference to an article "Bells and Gongs of Old Japan," which appeared in your issue of September last year, and deals with illustration Fig. VI.

It is stated that this gong bears a date corresponding to A.D. 646 and is unique.

I think you will agree the latter statement is not correct by comparing an illustration of the gong now in the Mission Inn

Museum, Riverside, California, with the photograph I enclose of an obviously similar gong, which is also on a red lacquer stand.

My gong bears an inscription (translated at South Kensington Museum): "Presented by the Nun Miojo to the Kongo Zan Temple (Budist) at Hikone for Salvation's sake; made by Tokio-No-Baijo Yoshitaba, 1st year of Fhoho, 28th day, 3rd month, i.e., March 28, 1646, A.D."

I do not, of course, know the difference between the second year of Teikwa (A.D. 646) and the first year of Fhoho, but could it mean one thousand years? And could the red lacquer stand on which the supposedly much older gong rests be original? Most certainly not! But the stand for my gong is, in my serious opinion, most certainly contemporary with the beaten bronze. The total height of my gong and stand is 4 ft. 6 in.

I am, Sir,
Yours faithfully,
NORMAN H. JENKINSON.

Bosvarren,
Falmouth, Cornwall.

The Author replies:

BELLS AND GONGS OF OLD JAPAN

There is no reason to doubt the accuracy of the dates of the two ancient Japanese gongs mentioned, even though a thousand years have elapsed between their ages. The art of metal-craft and other kindred arts, and the making of bells and gongs, etc., in the East, is even to-day exactly the same as that employed more than three thousand years ago. This is instanced by the Great Bell of Pekin and other magnificent castings of many tons weight now existing in ancient shrines and temples of Japan and China, which although cast in the dim ages of past generations are but forerunners of those cast to-day. The annexed photograph shows a *modern* bellfounder by the side of his great masterpiece, clearly showing the bell precisely the same in shape, contour, material and decoration as that of any of the ancient castings of centuries ago. Gongs such as those illustrated are still in use at shrines and temples, and bells of all sizes, from tiny crotals to the huge bourdons, are employed.

ERNEST MORRIS.

MODERN JAPANESE GONG
By courtesy of the late R. A. B. Ponsonby-Fane, Esq., LL.D.

A correspondent writes:

The figure in the illustration is an outstanding example of Chinese plastic art. It is modelled in fine white porcelain and belongs to the type known as "blanc de Chine." The finest material for the manufacture of this ware was drawn from the porcelain clay beds of Têhua in Fukien, Southern China, and it is probable that this figure came from one of the factories working in that vicinity during the XVIIth and XVIIIth centuries.

AN OUTSTANDING EXAMPLE OF CHINESE PLASTER ART in fine white porcelain
By courtesy Bluett and Sons

But the most remarkable feature of this piece is in the modelling itself, especially that of the hair and the pose of the head. In these two respects a striking resemblance may be traced to the manner of Correggio as exhibited, for example, in his "Madonna of Casalmaggiore," a picture painted in 1515 and now in the Kunstinstitut at Frankfort. Here it will be noticed that the hair is parted in the centre and falls in locks upon the shoulders just as in the model before us. Again, although the cast of the features in our figure is essentially Oriental in character, the pose of the head, while facing in the opposite direction, is closely similar to that of Correggio's Madonna. The suggestion was put forward, before the piece was exported, by a European art student resident in China that an example of Correggio's work, not necessarily the picture illustrated, was used as a design for this white figure, and the evidence before us does seem to lend colour to this view.

MADONNA OF CASALMAGGIORE, 1515
By Correggio

Most of the Chinese female figures are representations of Kuan Yin, the Goddess of Mercy, or one or other of the Taoist divinities. It is especially interesting to find one which is not only quite certainly a representation of the Madonna but quite probably executed to the order of the Jesuits after a picture extant at the time.

HERALDIC ENQUIRIES

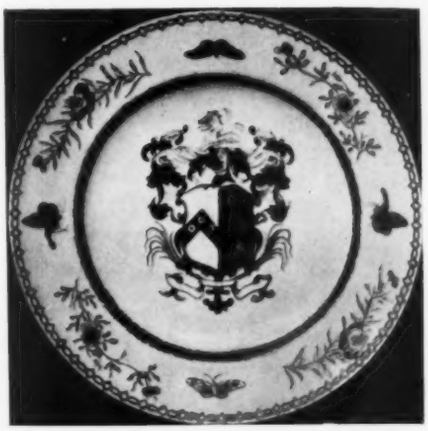
REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or Drawing or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in APOLLO

DEVICE ON LEAD FIGURE, TUDOR PERIOD.—The charge on the shield and on the tunic, embroidered with fleurs-de-lys, is a dolphin. The figure itself, therefore is a Dauphin of France. It must be intended for Francis, the Dauphin, eldest son of Henry II of France (1547–1559), by Catherine de Médicis. Francis was born at Fontainebleau January 19th, 1544, and married, April 24th, 1558, Mary, Queen of Scots. On July 10th, 1559, when aged 15, he succeeded his father as Francis II and died at Paris December 5th, 1560. It is interesting to surmise that the figure may have been made as a wedding present for his wife. The boy appears to be about fourteen years old, his age at the date of his marriage, while the attitude is in keeping with that theory. (See July 1939, p. xviii.)

ARMS ON CHINESE PORCELAIN DISH, *circa* 1730.—Arms: Argent on a chevron sable, three annulets or, Round; impaling, sable a fess between three boars' heads erased or, Warner. Crest: A lion couchant argent.

Part of a service made in China for William Round, of Birch Hall, Co. Essex, J.P., Citizen and Stationer, who married in 1729, Susannah, daughter of John Warner, of Old Ford, Co. Middlesex, and died October 30th, 1772. She died in 1764. His great-great-grandson, the Rt. Hon. James Round, of Birch Hall, had a grant of arms from the Heralds College in 1871, viz., "Argent on a chevron cotised sable three pullets or, each charged with a sable annulet," while the crest was also amplified.



ARMS IN PICQUE ON BRACKET CLOCK, *circa* 1695–1700.—Arms: Or a fess azure surmounted by a bend gules. Crest: Five arrows four in saltire, and one in pale or flighted and barbed argent, entwined with a snake gules.

The Arms of Elwes, and probably made for Robert Elwes, of Roxby and Brigg Co., Lincoln, and of Throcking Co., Hertford, who was born in 1666 and died in 1731.

SALE NOTES

As was stated in our last issue, it was anticipated that the antique art sales would recommence in November, and we now understand that our surmise is correct. We consider that it is all for the best from every point that the Sale Rooms should open their doors; it will keep the interest in works of art alive, bring people to London and though there has been a somewhat divided opinion as to the wisdom of doing so, we support the action of the Rooms. Sotheby's, we are pleased to hear, are commencing with an important Book Sale on November 28th–30th, to be followed in December by general Art Sales. Christie's are not able to give any definite dates, but are hoping to commence in December. Puttick and Simpson have been holding their usual weekly sales during October and report that prices obtained have been quite satisfactory, their last sale of musical instruments being quite good, the next one to be held being on November 23rd. Foster's of Pall Mall report that their sale held a few days ago was most satisfactory, commissions left failing to obtain marked lots.

Sotheby's sale of printed Books, the properties of many well-known collectors, includes nearly 900 lots, and bibliophiles of every kind should see that they obtain the Catalogue, as the collection covers every field. We can only mention a few of the lots: Voltaire's "Romans et Contes," 3 vols., Bouillon, 1778; Martin Cortes, "The Art of Navigation," a most rare work, 1596; G. Boccaccio, "Decamerone in Italian," published by Pickering, 1825; John Guillim, "A Display of Heraldry," 1724; J. M. W. Turner, "Picturesque Views in England and Wales," Riviere, 1832–8; William Penn, "Primitive Christianity," 1696; Edward Brown, "A Brief Account of Some Travels in Hungaria, Servia," 1673; William Shakespeare's works, 6 vols. with the rare seventh vol. containing the "Poems," 1709–10; D. Defoe, "A Tour Thro' the Whole Island of Great Britain," first edition, 1724; Abraham Fleming, "A Registre of Hystories," Basil, 1515; S. Hewett, "Oriental Field Sports," thirty-one coloured plates, Naples, 1776–79.